

FROM BENDINELLI TO ARBAN:
STYLES OF ARTICULATION WITHIN SELECTED TRUMPET METHOD BOOKS

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By

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Schwob School of Music

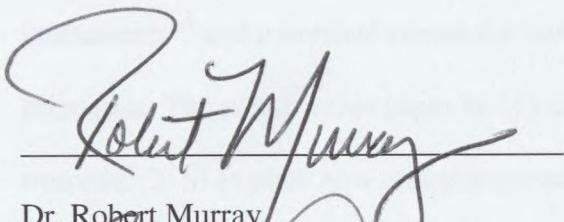
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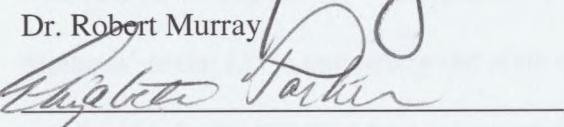
The undersigned, appointed by the Schwob School of Music at Columbus State University, have examined the Graduate Research Project titled:

FROM BENDINELLI TO ARBAN:
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presented by Nate Locke
a candidate for the degree of Master of Music in Music Performance
and hereby certify that in their opinion it is worth of acceptance.



Dr. Robert Murray



Dr. Elizabeth Parker

From Bendinelli to Arban:

Styles of Articulation within Selected Trumpet Method Books

The earliest known trumpet method book to be compiled was *Tutta L'arte della Trombetta* (The Entire Art of Trumpet-Playing) in 1614 by Cesare Bendinelli. This book proved to be the pioneer for six that followed by: Girolamo Fantini (1638), Johann Ernst Altenberg (1795), Joseph-Gebhardt Kresser (1836), Raniero Cacciamani (1853), Francois Georges Auguste Dauverne (1857), and Jean Baptist Arban (1864). These books alone attest that articulation was a worthy topic of discussion during this 250-year period. The purpose of this paper is to address how articulation developed through the above seven method books as well as consider how articulation is taught and studied today. I have started with Bendinelli because no earlier method book is known. I am ending with Arban because it is both a “touchstone for all those who aspire to play valved brass instruments”¹ and a seminal source for methods to follow it in like manner of articulation principles. The plan for this paper is: (1) to discuss the trumpeter’s role and the use of trumpet; (2) to explore how articulation was addressed with examples in these above methods’ texts; (3) to exemplify the style of articulation that the Arban employed as the standard and why this standard is important; and (4) to discuss varied opinions of Arban’s style and draw potential points of comparison.

In order to more fully contextualize the concept of articulation, a brief digression must be made to pre-Bandinelli (pre 17th Century) to discuss uses of the trumpet and why articulation was important. In his book, *The Trumpet*, Edward Tarr writes of the evolution

¹ “Arban Complete Method for Trumpet,” Historic Brass Society, accessed April 10, 2011,
<http://www.historicbrass.org/TheStacks/MusicReviewsContents/MusicReviews2009/ArbanCompleteMethodforTrumpet/tabid/354/Default.aspx>.

of the trumpet from its early history to modern day. Tarr exemplifies trumpets from nine different societies including the Egyptians circa 1415 B.C., the Israelites as recorded in the bible circa 37-100 A.D., and the Greeks in the second half of the fifth century B.C. He states, "It is significant to note that the various kinds of trumpets, from prehistoric beginnings up to the Romans, had either a military or a religious function."² Furthermore Dauverne, author of the first trumpet method book at the Paris Conservatory, explains:

It [The trumpet] is involved in all political and religious institutions; it presides over all ceremonies and all celebrations; it declares war, gives the signal to combats, sounds the retreat of the vanquished, proclaims the triumph of the victors; in games and in feasts it applauds by its fanfares the victory of those who receive the crowns.³

Trumpeters needed to be both audible and understandable to the military medium as well as heroic and reverent for the religious medium. For the sake of relaying information to troops, it was more important for the trumpeter to be heard and understood. Information was given through variation in pitch (high, low), and clarified by articulation.

The trumpeter held important roles through the 1600's as 'field Trumpeters,' 'musical Trumpeters' and 'non-musical Trumpeters'.⁴ Tarr explains that 'Musical Trumpeters' possessed a higher degree of training that enabled them to play signals and notate music. 'Non-Musical Trumpeters' were employed for signaling only. 'Field Trumpeter's' were required to swear to accompany his sovereign into battle and play when directed. Examples of military operations are: (1) entry; (2) saddle up; (3) to horse; (4) watch; (5) march; (6) to the standard.⁵ Bendinelli added five more calls: (1) to horse –

² Edward Tarr, *The Trumpet* (Chandler: Hickman Music Editions, 2008), 23.

³"Method for Trumpet," Historic Brass Society, accessed November 28, 2011, http://www.historicbrass.org/portals/0/documents/journal/HBSJ_1991_JL01_web_014_Dauverne_10N9.pdf. 185.

⁴ Tarr, *The Trumpet*, 53.

⁵ Ibid., 53.

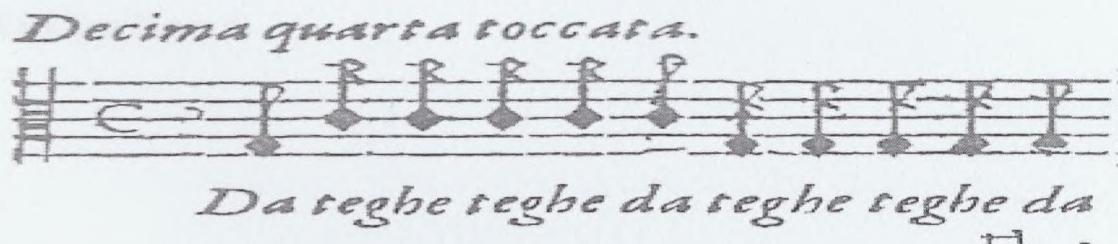
including two signals, one French, one Italian; (2) call for falling into rank against the enemy; (3) call to the skirmish; (4) retreat; and (5) pitch tents.⁶ It is clear that trumpeters' roles were varied and, as a result, Cesare Bendinelli created a book that could assist trumpeters in their pursuits.

Cesare Bendinelli and Girolamo Fantini

Cesare Bendinelli (1542-1617) spent almost 40 years as Trumpet Major at the court of Munich. In 1614, he presented the Accademia Filarmonica of his natal city with a pretzel shaped trumpet and manuscript method made in 1585 by Anton Schnitzer I, from Nuremberg. The method book included over 300 sonatas to be performed at processions and other festive occasions by a five to ten part trumpet ensemble, including military signals and pieces for one unaccompanied trumpet.⁷ Bendinelli did not note articulation markings in his book. Therefore an examination of Fantini's method book that did include articulation markings, around the time of Bendinelli, serves well here.

Italian born Girolamo Fantini (1600-1675) offers insight on articulation in his book *Modo per imparare a sonare di tromba* (see Figure 1). In the example below we see that in the low register Fantini indicates *teghe* as an articulation, which corresponds easily with our modern tonguing *tu ku* (with a French pronunciation):

Figure 1. Fantini, *Modo per imparare a sonare di tromba*, page 10.



⁶ Cesare Bendinelli, *Tutta l'arte della trombeta* (Vuarmarens, Switzerland: Editions Bim, 2005), N.p.

⁷ Ibid., N.p.

Similarly Fantini indicates the ending notes of each exercise to be either *ta* or *da*; *ta* to come after a longer note and *da* to come after a group of sixteenth notes (see Figure 2 & 3):

Figure 2. Fantini, *Modo per imparare a sonare di tromba*, page 11.

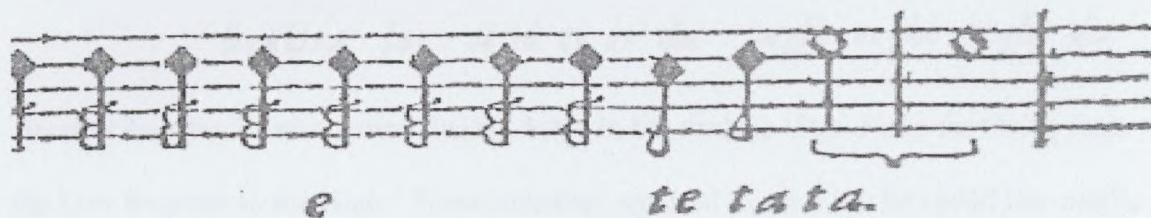
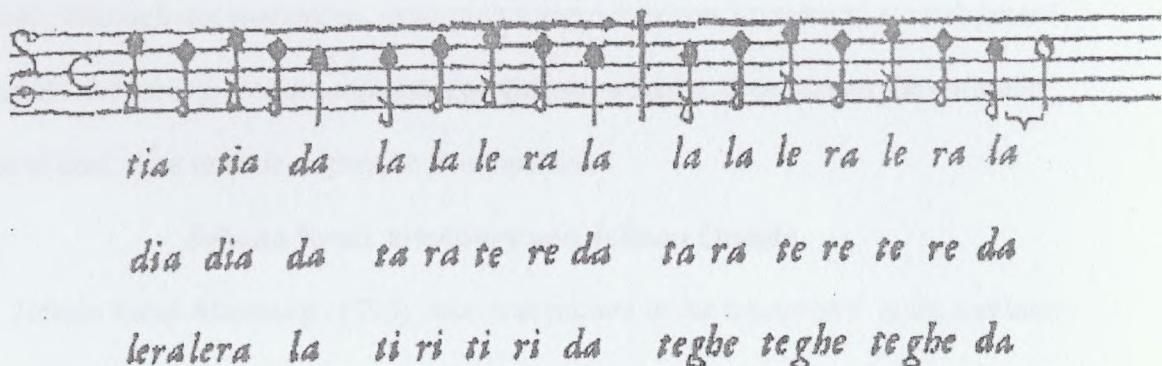


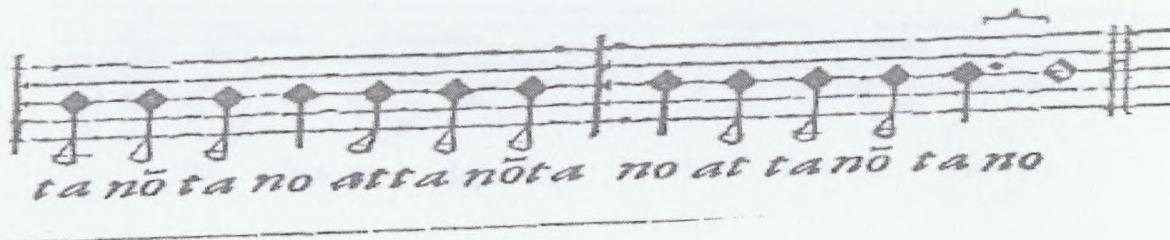
Figure 3. Fantini, *Modo per imparare a sonare di tromba*, page 10.



In the high register, Fantini notes the use of either syllable, and indicates a variety of syllables to use for rapid passages which include *le*, *ra*, *li*, *ru*, *ti*, *ri*, *di*, *ta*, and *te*. Fantini names these syllables ‘Method of Tonguing with a Pointed Tongue in Different Ways’ (see Figure 4).

Figure 4. Fantini, *Modo per imparare a sonare di tromba*, page 11.

Another exercise in articulation Fantini notes in his study is ‘First Piece for Going from the Low Register to the High.’ These syllables are used in what can be called the middle range: *ta*, *na* and *no*.

Figure 5. Fantini, *Modo per imparare a sonare di tromba*, page 12.

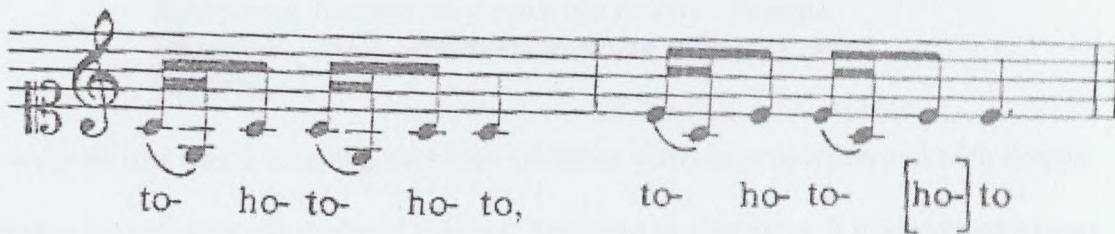
A final articulation worth noting is Fantini’s use of *grosso* (a kind of articulated trill) and *trillo* (a rapid articulation executed by a certain air attack called huffing). Tonguing between two neighboring pitches produces the *grosso*. It is important to know that Fantini’s *trillo* is not the *trillo* of late 17th and 18th century produced by a rapid slur between notes, rather it is produced by huffing on the vowels *a, e, o and i*. Bendinelli and Fantini’s approach, although different in time, demonstrates how varied the articulation had been. Nevertheless it was to trumpeters’ advantage that these books were published. They helped trumpeters define which syllables to use and when, which dramatically aided in their trumpeting pursuits. It was only a matter of time when the trumpet world at

large was supplemented again by two new authors, Altenburg and Quantz. These musicians, although not trumpeters, give great insight into how trumpeters were expected to articulate. Altenburg, a court organist, and Quantz, a flutist, both present the common practice of their time in their respective communities.

Johann Ernst Altenburg and Johann Quantz

Johann Ernst Altenburg (1795), who was trained in the trumpeters' guild and later became organist at Bitterfield, gives a thorough explanation for huffing. Altenburg explains there are two kinds of 'huffing' practices. The first (see Figure 6) is the breaking huff produced when two tones break over one another.

Figure 6. Altenburg, *Trumpeters' and Kettledrummers' Art*, page 93.

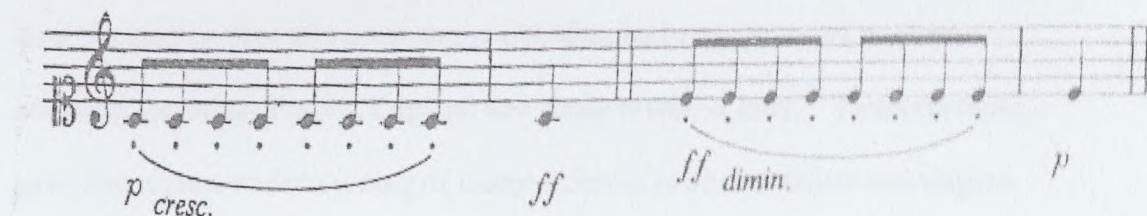


The second is the beating huff (see Figure 7) because the note on which it is played is expressed, now loudly, now softly, with a quivering or a beating. The dots underneath indicate the beating, and the *f* and the *p* are indications of loud and soft. One can perform the huff with increasing or decreasing volume.

Altenburg reminds us that huffing takes place only at the end in the playing of

field pieces or at table and only rarely, in the middle of the piece or in the principale part.⁸

Figure 7. Altenburg, *Trumpeters' and Kettledrummers' Art*, page 93.



Altenburg also indicates, patriotically, syllables for rapid single and double tonguing:

The German and [other highly] trained trumpeters have great superiority over everyone else, especially in the playing of these field pieces, because they make use hereby of certain ornaments...these [embellishments and skills] are called tonguing...⁹

He suggests that single tonguing uses four syllables *ritirititon* or *kitikititon* and with double tonguing the syllables are prefaced with a *t*: *tiritirititon* or *tikitikititon*. It is important to note here that the syllable *ri* implies three things. Firstly the *ri* implies that a good habit of airflow is in place. Second, *ri* is to be said with an Italian pronunciation, and third, articulating this way on a natural trumpet, as was the case in Altenburg's time, is idiomatic to the instrument. The syllables *ritirititon* is unequal in tonguing for the matter of contrast between hard and soft tongueings.

Altenburg's style of articulation is almost a replica to that of the 18th century flute pedagogue Johann Joachim Quantz (1697-1773). Edward R. Reilly,

⁸ Johan Ernst Altenburg, *Essay on an Introduction to the Heroic and Musical Trumpeters' and Kettle-drummers' Art*, trans. Edward H. Tarr. (Nashville, Tennessee: The Brass Press, 1974), 93.

⁹ Altenburg, *Trumpeters' and Kettle-drummers' Art*, 91.

the translator of Quantz's 1752 *Essay of A Method for Playing The Transverse Flute*,

explained that Quantz was well versed in music, studying violin, oboe, trumpet, cornet, trombone, horn, recorder, bassoon, cello, viola de gamba, and double bass.

He became most competent on the trumpet and oboe. After eventually gaining a flute position in the court orchestra at Dresden, he began to travel to other countries including France, England and many towns in Italy.¹⁰ This experience gave him a great understanding of many different instrumentalists and singers.

Quantz's book is a reflection of what he learned in his travels and his pedagogy.

He writes of the single and double tongue:

The first is *ti* or *di*, the second *tiri*, and the third *did'll*. The last usually called the double tongue; while the first is called the single tongue...this kind of tongue-stroke is most useful in passagework of moderate quickness, especially since the quickest notes in them must always be played a little unequally.¹¹

Quantz also writes of a lighter tongue used for passages that are slurred: "All notes do not have to be tipped: if an arc stands above two or more, they must be slurred...ordinarily *di* rather than *ti* is used for slurred notes."¹²

Bendinelli, Fantini, Quantz and Altenburg provided many forms of articulation that served the baroque style. J. S. Bach's *Brandenburg Concerto #2* is an ideal example of baroque clarino trumpet writing. In the late 18th century, composers began to write music for solo trumpet. J. Haydn's 1796 *Concerto in Eb Major for Trumpet* and J.N. Hummel's 1803 *Trumpet Concerto in E Major* serve as two examples of the need for articulation to be more unified (e.g. *tu tu tu*). In the orchestral setting, the trumpet needed to be strong in order to perform works such as Beethoven's *Symphony No. 3 in Eb Major*

¹⁰ Johann Quantz, *On Playing the Flute* (Boston: Northeastern University Press, 2001), xii.

¹¹ Ibid., 76.

¹² Ibid., 74.

'Eroica' (1804) and *Symphony No. 7 in A* (1812). The changing musical scene was matched with advancing method books from Kresser, Cacciamani, Dauverne, and Arban.

Joseph-Gebhardt Kresser and Raniero Cacciamani

Joseph Gebhardt Kresser (d. 1849) exemplifies the style of writing and demands of the composers of the time. He thoroughly wrote in articulation markings (i.e. accent, staccatos, detache, slurs). Kresser does not state, however, the actual syllable to be pronounced for the articulation, but does indicate the execution of the notes. Tarr nicely sums up Kresser's style: "Isolated pickups...are short. Notes with staccato dots...should not be played too drily, while those with both dots and slurs...are to be rendered more sweetly and less short."¹³ Tarr also notes that Kresser's method book may be compared with a method book from Raniero Cacciamani.¹⁴ Cacciamani wrote exercises that were idiomatic to the composers of the late-Classical and pre-Romantic period. Also similar to Kresser, Cacciamani did not specify which syllables were to be used in articulation. Even though no syllables are given to be of assistance in the execution of articulation, Kresser and Cacciamani bridged the time gap between the last methods and that of Dauverne. Given that both Kresser and Cacciamani were close in time to Dauverne and Arban, the latter's articulation will serve the former's methods well.

Francois G. A. Dauverne and Jean-Baptiste Arban

Francois G. A. Dauverne (1799-1874) became the Paris Conservatory's first trumpet professor and wrote *Method pour la Trompette* in 1857 that was approved by the Imperial Conservatory of France, Paris.¹⁵ Dauverne was also the teacher of Jean-Baptiste

¹³ Edward Tarr, *The Art of Baroque Trumpet Playing* (Mainz: Schott Musik Internatinoal GmbH & Co. KG, 1999), 62.

¹⁴ Ibid., 62.

¹⁵ Francois Dauverne, *Method for Trumpet* (Historic Brass Society, 1991), 185.

Arban, who is now regarded as the founder of the modern school of trumpet playing.

This honor, however, actually manifests in Dauverne's work, even adopting entire exercises exactly. Tarr observes that Dauverne was not completely original as he took over many of his exercises from Gobert, who had offered multiple combinations of slurring and tonguing, but no études. Dauverne used material from his predecessors Gobert, Kresser and his uncle David Buhl, as this was a perfectly acceptable practice at that time.¹⁶

Dauverne's book is divided into three parts. The first two parts are devoted to the natural trumpet and the third is devoted to the newly emerging valved trumpet, which would become an acceptable instrument to study, due in large part to Arban.¹⁷ Dauverne's articulation (i.e. staccatos, detaches, etc) is hardly different from those of Kresser. Staccatos should be articulated clearly but not too dry, staccatos with slurs underlining them should be played more sweetly. The instruction for the articulated syllable is the *double coup de langue*, which is executed as *tu tu gu du* (French pronunciation). Dauverne passed on his information to his students and Jean-Baptiste Arban (1825-1889) extended Dauverne's studies. David Baldwin wrote:

Jean-Baptiste Arban first published his monumental *Complete Conservatory Method* for Cornet in Paris in 1864. Since then, countless thousands of cornet and trumpet players have grown up using this book and later have used it in teaching...I still marvel at the quality of the tonal melodies and the depth of understanding of music that Arban had to be able to create such a useful tool for brass players.¹⁸

¹⁶ Edward Tarr, *Art of Baroque Trumpet Playing* (Mainz: Schott Musik Internatinoal GmbH & Co. KG, 1999), 76.

¹⁷ Francois Dauverne, *Method pour la trompette* (Paris: International Music Diffusion, 1991).

¹⁸ David Baldwin, *J.B. Arban: Teaching Us for 134 Years* (ITG Journal, 2008), 37.

Following in the footsteps of Dauverne's method "The Arban's Book," as it is known among trumpeters, was approved for study by the *Paris Conservatory's Committee on Music Study*.¹⁹ The conservatory committee approved study of the valved trumpet and used the Arban book for both valved and natural trumpet. For this reason it needed to be a comprehensive guide for aspiring trumpeters. The book consists of 14 sections varying from single tonguing to lip slurs and from cadenzas to characteristic studies. Arban also includes an introduction where he writes on placement of the mouthpiece, breathing, style and attack to name a few. Arban explains the attack specifically and in great length in order to ensure the consistency of the syllable *tu*:

Always remember that the phrase *coup de langue* (stroke of the tongue) is merely a conventional expression. The tongue does not strike; on the contrary, it performs a retrograde movement, simply behaving like a valve...the pronunciation of the syllable "tu" serves to determine the attack of the sound.²⁰

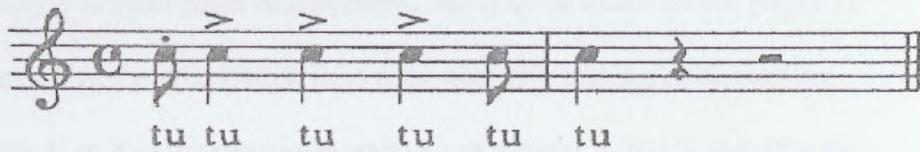
It is important to remember that the syllable *tu* is with a French pronunciation. In a footnote, editor Claude Gordon describes that *tu* is not *too* or *koo* but *tew* and *kew* and in an English pronunciation *tee* or *kee* serves well.²¹ Arban is meticulous in his examples notating "tu" under every correct example, opposed to *ta* or *te* in the incorrect examples (see Figure 8).

²⁰ J.B. Arban, *Arban's Complete Conservatory Method for Trumpet*, ed. Claude Gordon and Edwin Franko Goldman. (New York: Carl Fischer, 1982), 6.

²¹ J.B. Arban, *Complete Conservatory Method*, 7.

Figure 8. J.B. Arban, *Complete Conservatory Method for Trumpet*, First Studies.

A passage of this kind should be played as follows:



and not:



Arban As a Seminal Method

Now that I have exemplified Arban's style of articulation, it is important to delve deeper into why this style is so important to modern day performance on the trumpet. Arban explains how to produce sound on the trumpet very simply. He warns the pupil that the word "striking" is only a term and that the tongue does not give a blow as to strike but instead operates with a backward movement like the action of a valve.²² Arban instructs the pupil that this motion must be understood before attempting any mouthpiece playing, as it is one of the most important aspects of trumpet performance. Then the pronunciation of the syllable *tu* is used to commence the note. This syllable may be pronounced with more or less vigor according to the articulation markings above any given note. In a section entitled 'Faults To Be Avoided' Arban unquestionably states how important the *tu* syllable is:

In soft as well as loud passages, the "striking" of the sound should be free, distinct and immediate. In blowing it is necessary to always articulate the syllable *Tu*, and no the syllable *Do*, like a great number of players are in

²² J.B. Arban, *Complete Conservatory Method*, 6.

the habit of doing. The latter articulation takes the sound below the required note and gives it a thick and disagreeable quality.²³

Trumpet pedagogue, teacher and scholar of Arban's articulation style, Dr. Robert Murray, draws our attention to three main observations that may be made within pages 11 through 36 of the Arban. First, the articulation *tu* is used with any starting note, ranging in the examples from low C to F at the top of the staff. *Tu* reinforces Arban's idea that the syllable is suitable for any type of playing. Second, examples demonstrate a variety in tempo markings exemplifying the utility of the articulation at any speed. Third, *tu* can be used with a variety of rhythmic configurations and time signatures.²⁴ This idea departs from earlier models like the Altenburg or Fantini who use specific articulation syllables in the range of the trumpet. Arban's *tu* became a more universal syllable. In order to show that Arban's articulation standard proved to be seminal, it is worth noting what latter trumpeters instructed. Louis Saint-Jacome instructs the student to articulate the syllable *tu*.²⁵ Domenico Gatti instructs to "commence or strike the tone by pronouncing the syllable *tu* and sustain it well...place the tongue against the upper teeth, and in articulating the syllable *tu* strongly, the tongue recedes...thereby making the sound."²⁶ Forstier teaches the following:

The conventional syllable *tu* produces the tongue movement best adapted to this action. Some students and certain artists articulate with the sound *doua*, believing that it gives a gentler attack and a more mellow sound.

²³ J.B. Arban, *Complete Conservatory Method*, 8.

²⁴ Robert Murray, "'Tu Du or not Tu Du': The Art of Articulation as Advanced by J. B. Arban" (paper presented at the conference 'Paris: The Factory of Ideas', Paris Conservatory, Paris, France, 2007).

²⁵ Louis Saint-Jacome, *Grand Method for Trumpet or Cornet* (1870) (New York: Carl Fischer, 1894), 3.

²⁶ Domenico Gatti, *Grand Method for the Trumpet and Cornet* (1868) (New York: Carl Fischer, 1912), VII.

This is an error and vice that must absolutely be avoided. *Du* can and often must be pronounced, but never *doua*.²⁷

Gabriel Pares, in his 1896 method, writes the articulation *tu* over more introductory studies in his book than Arban did.²⁸ Arban's instructions proved to be seminal through the 19th century and even through the 20th century.

It also appears that Arban's ideas are still in practice today. First, in the writings of the noted trumpet pedagogue, Gerald Webster, "...the tongue serves as a "valve" which "releases" the air stream in various lengths. The basic syllable is 'tu' as the French would say or articulate it (tieu)."²⁹ Second, Keith Johnson, author and Regents Professor at the University of North Texas states:

Articulation on the trumpet can be compared to diction for a singer. Articulation supplies the consonant sounds (tonguing), which defines the vowel sounds (tone). There are basically two articulations on the trumpet...TU (pronounced Tew), which is more frequently used, and DU (pronounced Dew), which is employed for more legato effects.³⁰

Furthermore Crispian Steele-Perkins addresses the concepts of Arban more directly, "...the syllable 'Tu'...at the beginning of the notes, produces the desired effect, as admirably described in J.B. Arban's great "Method". Remember, however, to pronounce 'Tu' in the short French way as opposed to the long English 'Too.'"³¹ Finally, master teacher and performer, Claude Gordon states, "The correct syllable is vital in

²⁷ Joseph Forestier, *Grand Methode de Cornet a Pistons* (Paris: International Music Diffusion, 2004), 20.

²⁸ G. Pares, *Method de Trompette A Pistons* (Paris. Henry Lemoine, 1896), 14-18.

²⁹ Gerald B. Webster, *Trumpet Talk for Teachers* (Vancouver, WA. Best Press, 1992).

³⁰ Keith Johnson, *Brass Performance and Pedagogy* (Upper Saddle River, New Jersey: Prentice Hall, 2002), 35-37.

³¹ Crispian Steele-Perkins, *Trumpet* (London: Kahn & Averill, 2001), 135.

order to play easily and a translation problem is apparent here. It is not 'tu' as in 'too'...the French pronunciation is more 'tew...'”³²

We now have a full view of the evolution of articulation from that of Bendinelli's time to Arban's definitive teachings and even to the present day. This information naturally leaves trumpet teachers with a question: Should we continue along the path that has been so clearly laid out for us or do we allow the technique that the student develops to hold precedence? This important question is potentially divisive if we look at the writings of America's celebrated cornet artist of the early twentieth century, Herbert L. Clarke.

Herbert L. Clarke

In his *Characteristic Studies*, Herbert L. Clarke pays homage to Arban, crediting him for his contributions to the art of cornet playing. At the same time, however, Clarke espouses a different teaching of the articulation, departing from that of Arban. The lengthy passage from Clarke contains more ideas and potential questions:

This is a subject, which has caused more controversy than any other pertaining to the Cornet, and is one of the most important factors of correct cornet playing. Perhaps very few players have ever considered that different languages have an effect on the tongue. Being personally acquainted with many celebrated artists throughout the world and conversing with them on the different points of cornet playing, I have noticed that nearly all tongue in a different way. Some tongue heavily, others lightly; but those of the Latin race as a whole, seem to have the best control over proper attack...Perhaps they give more study to this particular point; then again their language may help them to be more decisive, besides guiding them with greater certainty as to the attack for the different varieties of tonguing, which should be taken up as soon as a pure tone is acquired.

Many players advocate certain syllables to be used in proper tonguing, such as *Te*, *Ta*, *Tu*, *Ti*, etc. This places the ambitious student in doubt, wondering which syllable he should adopt...My own method of

³² J.B. Arban, *Complete Conservatory Method for Trumpet (Platinum Edition)*, ed. Edwin Franko Goldman and Walter M. Smith, annotated by Claude Gordon. (New York: Carl Fischer, 2005).

tonguing is rather unique...My tongue is never rigid when playing and rests at the bottom of my mouth, the end pressed slightly against the lower teeth. I then produce the staccato, by the centre of the tongue striking against the roof of the mouth...Consequently, there is no set rule for tonguing. Each player must discover the most natural and easiest way for himself. There is any amount of experimenting necessary, before one really feels the proper way. Use of the syllable *Tu* not *Thu*...seems to be the most natural way.³³

Discussion

Many ideas and significant questions for the present day trumpet teacher indeed arise upon reading Clarke. But Clarke is not as far off from Arban as one would think upon first read of the above quote. Furthermore, these questions have potential solutions if one truly understands the basis of the articulation *tu*. The general concept of both Arban's *tu* and of Clarke's "natural and easiest way" is to keep the syllable light and small. *Light* for speed, agility, and to produce the most efficient movement. *Small* in order that the notes have a purer sound than those produced with a heavy articulation, i.e. *thu, too, duao*. Light and small articulation is ultimately more efficient because the tongue is not to move excess distance in the oral cavity. This leads to the question of whether different languages effect articulation differently. Quite simply, language does have an effect on the tongue, but everyone can be taught to articulate efficiently. In order to gain the lightest and smallest articulation, according to Clarke, one would have to experiment a great deal before the proper way is felt.

But what about these 'celebrated artists throughout the world' who tongue in all different ways? The answer can be simple. Even though these celebrated trumpeters have different syllables to describe their articulation, they are all articulating the most efficient way. One would not become a celebrity on the trumpet without mastering such an

³³ Herbert L. Clarke, *Characteristic Studies for the Cornet* (New York: Carl Fischer, 1920), Introduction.

articulation style. Therefore, should there be any ‘best practices’ for tonguing? Yes, those scholars mentioned above from Arban to the present day that define articulation efficiently set best practices. Again, one cannot become a master trumpeter without an efficient articulation.

Thus, the answer of whether to employ Arban’s method or allow for the student’s natural articulation technique to develop is not such a considerable challenge. The student should be carefully guided to use a light and small syllable therefore producing the most efficient articulation. Since Arban’s French style *tu* is easy to sound, easy to teach, and easy for students to grasp, it is an obvious pedagogical foundation for the developing student. Even though there are different schools of thought about articulation Arban’s *tu* is an embodiment of efficient articulation. As a musician in the teaching and performance medium of the trumpet, Arban’s instructions are simple to employ and teach to a student at any level. Also, as a teacher, there is a general sense of ease in the entirety of the trumpet’s range that results from the *tu* syllable.

Through examining these books, I have found that articulation evolved dramatically from the early forms that Bendinelli instructed to that of Arban. I have also found that in a period of approximately 250 years, a refined method of trumpet articulation developed which is still in use today. The goal of this paper was to explore writings regarding the role of the trumpet as well as articulation over almost three centuries. Considering these writings within a contemporary context is useful to discover ‘best practices’ to address articulation with students. It would be worthwhile to continue this line of research by studying virtuoso performers, and collect their specific articulation practices, as well as other contemporary master teachers’ methods for teaching articulation. Learning more about articulation practices can have a meaningful

impact on the ways that we address student needs as well as draw out the best work from our novice and more experienced trumpet players.

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